

J. van de CAUTER

Organiste au Séminaire de FLOREFFE

LIBER II

ORGANUM

pulsantis ad

Missam pro

Defunctis

MAISON LEBRUN
19, rue de la Brasserie
BRUXELLES IV

à Hy. LAURENT
et au souvenir de son maître V. Neuville

Imprimatur ;

Namurci, 7-3-44

P. BLAIMONT, vic. gén.

AVANT-PROPOS

Pour la lecture mélodique et l'exécution harmonique, l'organiste voudra bien tenir compte des remarques émises en tête de notre ORGANUM I Kyriale, Vesperale abrégés).

Les petites notes peuvent être omises. Le doigté est prévu pour une exécution aux mains seules. La pédale est conseillée mais son emploi continu, surtout avec des 16', serait contraire à l'esprit de ces réalisations. Son emploi modéré permettrait de résoudre élégamment quelques difficultés inhérentes à l'antagonisme de la mobilité vocale et de la stagnation harmonique. L'accompagnement unisonique est toujours défendable, esthétiquement, comme plus rigoureusement grégorien, ou pratiquement, comme soutien du chœur et comme refuge honorable aux difficultés manuelles.

DOIGTÉ - PONCTUATION

1) Deux chiffres relatifs à une même portée ;

3 partie supérieure
2 partie inférieure de la portée.


2) 1 — tenir le 1
2 3


3) 4 — 5 — 5 substitution

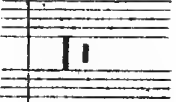
4) 4 — 4 glissement

5) lever (échange de voix entre les mains)

6) M. G. M. D.

7)  liaison devant||
si le morceau n'est pas fini, l'accord *peut* être enchaîné
au suivant (anticipé ou non *cfr* 8)

8)  liaison avant accord commençant la phrase ; l'accord *peut*
être anticipé d'autant.

9)  Ponctuation grégorienne ; n'affecte pas directement l'har-
monie. L'organiste *peut* lever les mains aux ||

10) virgules ; lever des mains possible déconseillé.

Missa pro defunctis

SUBVENITE

Sub-ve-ni-te* San-cti De-i, oc-cúr-ri-te An-ge-

Resp.
4.

li Dó-mi-ni: * Sus-ci-pi-én-tes á-ni-mam é-jus:

† Of-fe-rén-tes e-am in con-spé-otu Al-tís-si-mi

✠ Sus-ci-pi-at te Chri-stus, qui vo-cá-vit te:

et in si-num A-bra-hæ An-ge-li de-dú-cant te. * Sus-ci-pi-én-tes

Ÿ. Ré-qui-em

æ - tér - nam do - na e - i Dó - mi - - ne.

3-1

et lux per.pé - tu - a lú - - ce - at e - - i. † Of - fe - rén - tes....

INTROITUS

Ré - qui - em æ - tér - nam do - na e - is

Dó -

mi - - ne: et lux per.pé - tu - a lú - ce - at e - - is.

Ps. Te de - cet hymnus Deus in Si - on, et ti - bi reddétur votum in Je - rú - sa - lem:*

e xáudi orationem meam ad te omnis ca - ro vé - ni - et. Ré - qui - em

doigter à 3 voix { (a) m. s. 1
(b) m. d. 1

KYRIE

9

2. 3. Ky - ri - e * e - - lé - i - son
5. 6. Chri - ste e - - lé - i - son (Variante)
7. 8. Ky - ri - e e - - lé - i - son

6.

9. Ky - ri - e e - - lé i - son.

GRADUALE

2. Ré - qui - em * æ - tér - - - nam do - - na e - is Dó - -

mi - ne: et lux per - pé - - -

- - - tu - a lú - - ce - at e - - is:

Ÿ. In me - mó - ri - a æ - -

tér - - - - - na

e - - - rit ju - - - - - stus:

ab au.di.ti.ó.ne má - - - - - la ★

non ti - mé - bit.

TRACTUS

8. Ab.sól - ve, ★ Dó - mi-ne, á - nimas ómnium fi.

dé - li-um de-fun-ctó - - - - - rum

ab óm-ni vín - cu-lo de-li - ctó - rum.

Ÿ. Et grá - tia tua illis succur - rén - te,

me-re-án-tur e - vá-de-re ju-dí-ci-um ul-ti - ó -

nis. Ÿ. Et lu - cis æ - tér - næ

be-a-ti-tú - di - ne * pér - fru-i.

SEQUENTIA

Di-es i-ræ, di-es il-la, Sol-vet sæ-clum in fa-vil-la:

1.

Tes-te Da-vid cum Si-byl-la. Quan-tus tre-mor est fu-tú-rus,

Quan-do ju-dex est ven-tú-rus, Cun-cta stri-cte dis-cus-sú-rus!

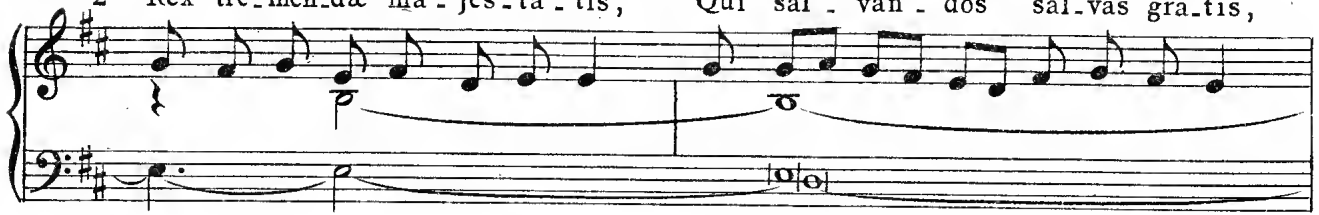
1 Tu-ba mi-rum spar-gens so-num Per se-púl-cra re-gi-ó-num,
2 Mors stu-pé-bit et na-tú-ra, Cum re-súr-get cre-a-tú-ra

Co-get om-nes an-te thro-num. 1 Li-ber scri-ptus pro-fe-ré-tur,
Ju-di-cán-ti res-pon-sú-ra. 2 Ju-dex er-go cum se-dé-bit,

In quo to-tum con-ti-né-tur, Un-de mun-dus ju-di-cé-tur.
Quid- quid la-tet ap-pa-ré-bit: Nil in-ul-tum re-ma-né-bit.

1 Quid sum mi-ser tunc di-ctú-rus? Quem pa-tró-num ro-ga-tú-rus?

2 Rex tre-mén-dæ ma-jes-tá-tis, Qui sal-ván-dos sal-vas gra-tis,



Cum vix ju-stus sit se-cú-rus. 1 Re-cor-dá-re Je-su pi-e

Sal-va me, fons pi-e-tá-tis. 2 Quæ-rens me, se-dí-sti las-sus:



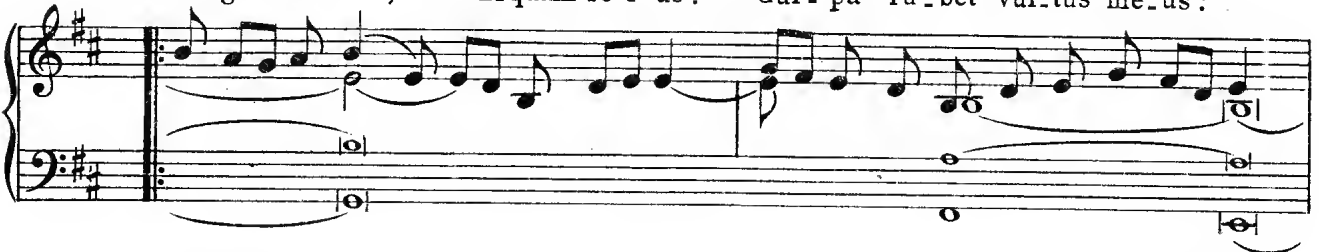
Quod sum cau-sa tu-æ vi-æ: Ne me per-das il-la di-e.

Re-de-mí-sti cru-cem pas-sus: Tan-tus la-bor non sit cas-sus.



1 Ju-ste ju-dex ul-ti-o-nis, Do-num fac re-mis-si-ó-nis,

2 In-ge-mí-sco, tam-quam re-us: Cul-pa ru-bet vul-tus me-us:



An-te di-em ra-ti-ó-nis.

Sup-pli-cán-ti par-ce De-us.

Qui Ma-rí-am ab-sol-ví-sti,

Pre-ces me-æ non sunt di-gnæ:



Et la-tró-nem ex-au-di-sti,

Sed tu bo-nus fac be-ní-gne,

Mi-hi quo-que spem de-dí-sti.

Ne per-én-ni cre-mer i-gne.



1 In - ter o - ves lo - cum prae - sta
2 Con - fu - tá - tis ma - le - dí - ctis,

Et ab hœdis me se-qué-stra,
Flam-mis á-cri-bus ad-di-ctis:

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with a final half note. The accompaniment consists of a series of eighth and sixteenth notes, with a final half note. The score is marked with a double bar line and a repeat sign at the beginning. The final measure of the melody is marked with a "2-1" and a "5" below it, indicating a fingering for the right hand.

Stá-tu - ens in par-te dex - tra,
Vo - ca me cum be - ne - dí - ctis.

O - ró sup - plex et ac - clí - nis,

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a repeat sign and a double bar line. The lyrics "The Rose Tree" are written below the bass staff. The score is numbered 4 and 3.

Cor con_trí_tum qua_si ci_nis:

Ge_re cu_ram me_i fi_nis.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with a final measure containing a half note and a quarter note. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The word "The" is under the first measure, "Rose" is under the second measure, and "Tree" is under the third measure. The melody is simple and catchy, typical of a folk song.

La_cri-mó _ sa di _ es il _ la

Qua re_súr_get ex

fa - vil - la ,

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is characterized by a simple, folk-like tune with a mix of eighth and quarter notes. The lyrics "The Rose Tree" are written below the staff, with the words "The", "Rose", "Tree", "The", "Rose", "Tree", "The", "Rose", "Tree" aligned with the corresponding notes. The score includes a key signature change from one sharp to two sharps (F# and C#) after the first measure. The melody is written in a single line, and the lyrics are written in a simple, sans-serif font. The score is a single system, and the music is written in a clear, legible style.

Ju-di-cán-dus ho . mo re-us:

Huic er - go par - - ce De - us .

A musical score for the song "The Rose Tree". It consists of two staves: a treble staff and a bass staff, both in the key of D major (indicated by two sharps). The treble staff contains the melody, which is a simple, catchy tune. The bass staff provides a harmonic accompaniment, featuring a steady bass line and chords. The score is written in a clear, legible font, and the notes are well-spaced. The overall style is that of a traditional folk song.

Pi_e Je-su Dó-mi-ne,

do _ na e _ is

A men .

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time. The piano part features a melody in the right hand and a bass line in the left hand. The melody is composed of eighth and quarter notes, with some rests. The bass line consists of quarter notes and half notes. The piano part includes a double bar line and a repeat sign. The score is written in a standard musical notation style.

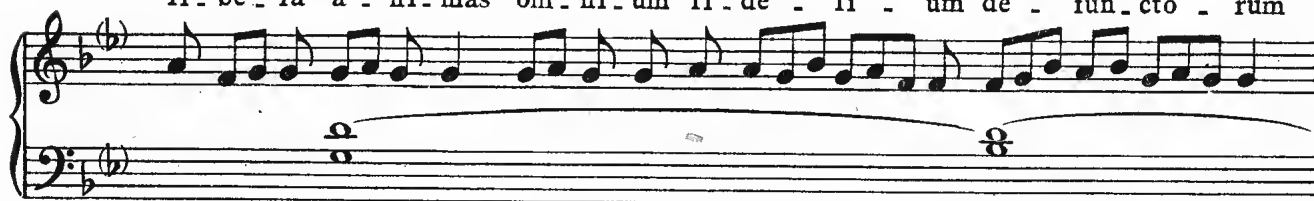
OFFERTOIRE

Dó-mi-ne Je-su Chri-ste * Rex gló - ri - æ,

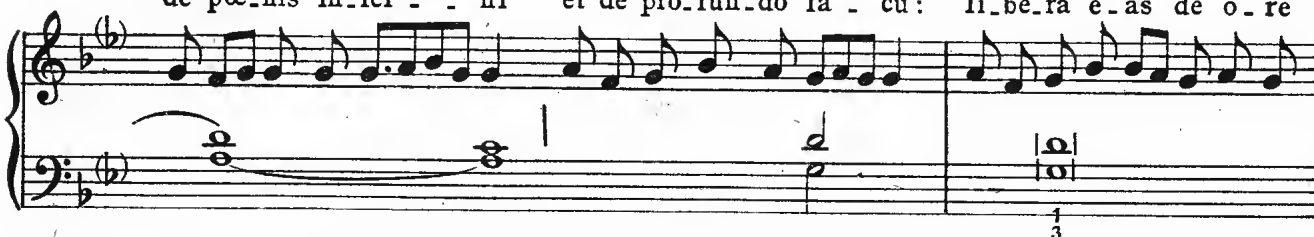
2.



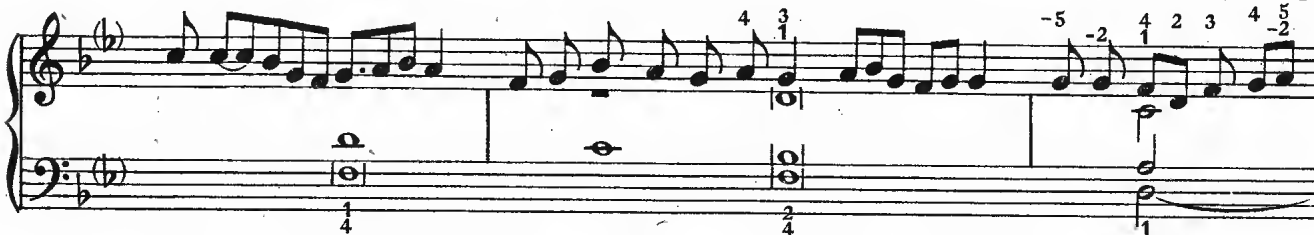
lí-be-ra á-ni-mas óm-ni-um fi-dé-li-um de-fun-ctó-rum



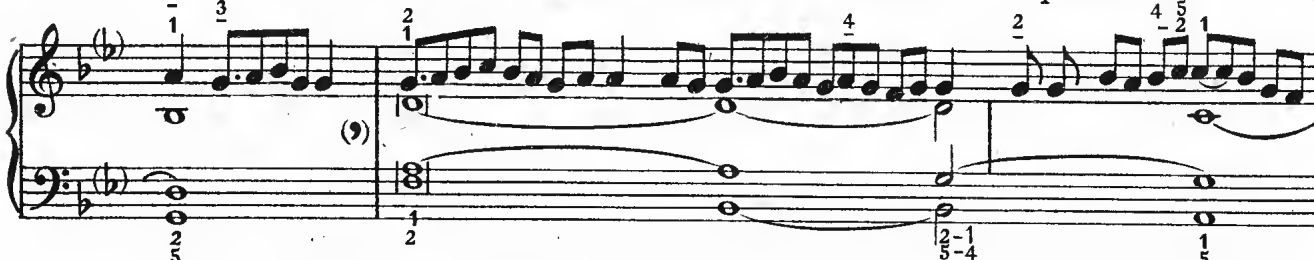
de pœ-nis in-fér-ni et de pro-fún-do la-cu: lí-be-ra e-as de o-re



le-ó-nis, ne ab-sór-be-at e-as tár-ta-rus ne ca-dant in obs-



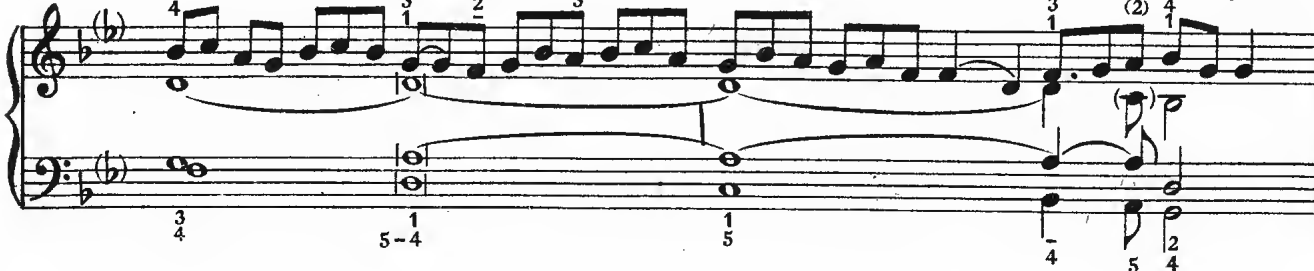
cú-rum: sed sí-gni-fer san-ctus Mi-chael re-præ-sen-tet e-



as in lu-cem san-ctam: * Quam o-lim A-bra-hæ pro-mi-si-sti



et sé-mi-ni e-jus.



Ÿ. Hó-sti-as et pre-ces ti-bi Dó-mi-ne lau-dis of-fé-ri-mus:

tu sú-s-ci-pe pro a-ni-má-bus il-lis, qua-rum hó-di-e me-mó-ri-am

fá-ci-mus: fac e-as, Dó-mi-ne, de mór-te trans-í-re ad vi-tam.* Quam olim.

SANCTUS

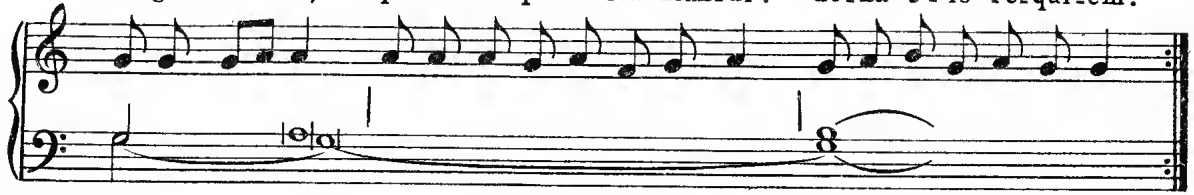
San-ctus, * San-ctus, San-ctus Dóminus Deus Sá-ba-oth.

Ple-ni sunt cœli et ter-ra gló-ri-a tu-a. Ho-sán-na in ex-cél-sis.

Be-ne-dí-ctus qui ve-nit in nó-mi-ne Dó-mi-ni. Ho-sán-na in ex-cél-sis.

AGNUS

A-gnus De-i, * qui tol-lis pec-cá-ta mun-di: do-na e-is ré-qui-em.

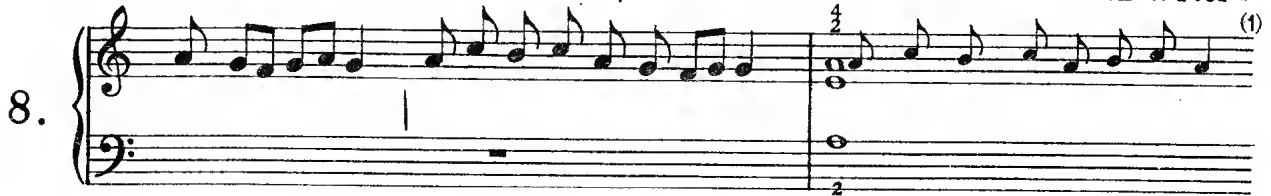


A-gnus De-i, * qui tol-lis pec-cá-ta mun-di: do-na e-is ré-qui-em**sem-pi-tér-nam.



COMMUNIO

Lux æ-tér-na * lú-ce-at e-is, Dó-mi-ne: * Cum san-ctis tu-is in æ-tér-



num qui-a pi-us es. Ț Re-qui-em ætérnam dona e-is, Dó-mi-ne



et lux perpétua lú-ce-at e-is. * Cum san-ctis tu-is in æ-tér-num



qui-a pi-us es.



⊙
Facilité



(1) de préférence, ne pas jouer la mélodie écrite en petites notes. (Si on la joue, lâcher d'autant la tenue supérieure.) Le principe d'harmonisation sans exécution de la mélodie peut être appliqué ailleurs, notamment au début du LIBERA etc. (registration douce.)

LIBERA

Li-be-ra me, Dó - - mi-ne,* de mor-te æ-tér - - na,

1. *(Ad. e lib.)*

in di-e il-la tre-mén-da: * Quan-do cœ-li mo-vén-

di sunt et ter-ra: † Dum vé - - ne-ris ju-di-cá - -

re sæ-cu-lum per i - gnem. ‡ Tremens factus sum e-go

et ti-me-o dum dis-cus-si-o vé-ne-rit, at - que ven-tú-ra i-ra.*

Quan-do.... terra § Di-es il-la, di-es i-ræ, ca-la-mi-tá-tis et mi-sé-ri-æ,

(1) Ces deux notes sol et fa (au ténor) ne peuvent être strictement tenues que si la partie grave est jouée à la pédale. Le doigter pour mains seules, observe les deux silences entre ().

di-es ma-gna et a - má-ra val - de. † Dum vé - - ignem. † Re-qui-em æ-tér-nam

do-na e - is Dó-mi-ne et lux per-pé-tu - a lú-ce-at e - is. Li-be-ra...

IN PARADISUM

In pa-ra-dí-sum * de-dú-cant te An-ge - li: in tu-o ad-vén-tu

sus - ci-pi-ant te Már-ty - res, et per dúcant te in civi-tá-tem san - -

ctam Je - rú-sa-lem. Cho-rus An-ge-ló-rum te sus - ci-pi-at, et cum Lá -

za-ro-quo-n-dam páu-pe-re æ - tér - nam há-be-as ré-qui-em.

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DOGILBERT, S.A. Bruxelles.